

Some New Concert Music In Local Halls This Week

A String Quartet by an American Composer—Joan of Arc in Oratorio—A Setting of Luther's Christmas Hymn for Children.

By H. E. KREHBIEL.

A NEW string quartet, a new oratorio and a new orchestral work of serious import and dignified dimensions are to be brought to the notice of the music lovers of New York this week. The piece of chamber music is the creation of an American, which adds to its interest, for in the multitude of native composers now active in this country there are few who have ventured into the field which is at once the loftiest in design and the least remunerative of all fields, either in money or appreciation. Professor David Stanley Smith, whose quartet for strings in A-major will have its first public hearing in this city at the concert of the Kneisel Quartet, is one of these few. It is therefore meet that he and his work should receive a little more attention than is ordinarily accorded to a novelty and its composer. Professor Smith (he is a member of the faculty of the School of Music connected with Yale University) had a most dignified introduction to the serious patrons of music in New York when, in January, 1912, Mr. Kneisel and his associates played his first quartet for strings, a work that was received with genuine favor by persons of discrimination and understanding. Two orchestral pieces of his had been heard in New York before then, and a chorus for women's voices entitled "Pan" was performed in February, 1914. He hails from Toledo, Ohio, where he was born in 1877. In 1900 he was graduated from the academic department of Yale, where he also studied music under Professor Horatio Parker, without the fixed purpose, however, of becoming a professional practitioner of the art. After taking his bachelor's degree he was persuaded to widen his musical outlook by two years of study in London, Munich and Paris. On his return to America in 1903 he became a member of the faculty of the Yale Music School. In November of last year an overture, "Prince Hal," was played by the Symphony Orchestra, under the direction of Mr. Walter Damrosch, at a joint meeting of the National Institute of Arts and Letters and the American Academy. The new quartet was composed in New Haven in the autumn of 1914, though we have an impression gained from a glimpse at the score last September, when the Kneisel Quartet had it in study at Blue Hill, Me., that the manuscript bore the date of January, 1915. On information obtained there and then and communication with the composer the description which follows is based. For the sake of convenience in reference the themes of the work are grouped here in the order of their appearance in the composition:

Those who are accustomed to listen to chamber music intelligently will find evidence in the quartet that Professor Smith has fallen under latter-day influences, which have determined to a large extent the form and the spirit of the composition. For one thing, he has abandoned the old division into four contrasting movements with a cheerful conclusion, and, in deference to a poetical scheme with tragic content, he ended his work in a mood of chastened sorrow. Tchaikowsky's im-

pro giocoso by the strings in unison (one of the most strikingly effective features of the work). The opening of this *Recitativo* is given in the above thematic list as E. The movement leads without pause into the *Finale* elegiac, whose beginning is shown in example F. There is also a certain amount of moderately fast music (see G). Later this material serves as the climax of the movement. In the mid-



properly named "Pathetic" symphony will probably come to mind at the performance, through the quartet does not leave us in the bottomless pit of despair, as does the Russian work. Perhaps it will help next Tuesday's listeners to an understanding of the composer's intentions if they are told that the form of the quartet, if not the material, is the reflex of the composer's quickened sense—quickened by thoughts of the wicked war raging not only in Europe just now, but the world over—of the contrast between contentment and suffering which may suddenly be thrown into relief in the experience of an individual (or a nation) at the onset of a catastrophe. A string quartet is not an efficient or suitable medium for portraying the horrors of war. Professor Smith has recognized this limitation and has obviously attempted to go only so far as to suggest through the agency of musical light and shade the change which, in his conception, has come into the emotional life of Europe. The structure of the quartet is into two movements. The first part is chiefly graceful and cheerful, the mood being established by the opening subject (A). This is soon followed by a more vigorous second theme (B).

The actual second subject (to speak by the technical card) is placed, contrary to custom, after the development. It is simple and lyric (C) and serves the beautiful purpose of contrast. In the second division, or movement, the principal theme is that marked D, the feeling of happiness is still maintained. At the conclusion, however, after a brilliant climax, the tragic element is introduced by a dissonant note added to the final tonic chord. There follows a movement called *Recitativo*, part of which consists of a dramatic recitative, and the rest of the presentation of the theme of the alle-

Mischa Elman, violin recital, Carnegie Hall, Saturday afternoon, December 11.



Maggie Teyte is accompanied by Sousa's band at the Hippodrome to-night.

been made to do something of the kind with amateurs, but the efforts were sporadic and endured only for a season or two. Never had the aim been raised so high and in no case has it been pursued so consistently, successfully and for so long a time. For more than a score of years a large body of music lovers have been regaled twice every season—once in the Christmas and once in the Lenten—with the finest specimens of medieval *capella* music, with the church music of Bach and his successors of the German school and with the fruit of these tendencies among the composers of the last half century in all schools.

The difficulties which are inherent in music of the class cultivated by the Musical Art Society could only be overcome by professional singers; consequently, the programmes offered by the choir attracted from the outset a discriminating public. It was not long, however, before music lovers in general came to realize the charm of the ecclesiastical and secular music which Mr. Damrosch was offering, and year by year the position of the society grew stronger, while its influence spread throughout the country. It has, indeed, performed the work of a pioneer, and because of it thousands of persons from the Atlantic to the Pacific are now familiar with music which except for it would be far from their ken, because neither within the capacity nor the province of choral societies of the ordinary kind.

The first concert of the society this season will take place at Carnegie Hall on December 14. This concert, as has been suggested, is always given up largely to Christmas music, and this year there will be more than usual of the medieval church music of the liturgical music of the medieval church which largely gave way before secular caroling. Thus there will be three old French Noël's, two of which have been heard before at the society's concerts, but one of which will be wholly new. There will also be two ancient German songs in settings dating back to the first decade of the seventeenth century, though the melodies are much older. But the principal novelty in this part of the programme will be a composition by a modern German church musician named Sigfrid Karg-Elert, who, like Max Reger, is following in the footsteps of Sebastian Bach, though using modern media. This work is a sort of fantasia on the hymn, "Vom Himmel hoch da komm ich her," which Martin Luther wrote for his children in 1538, and which has maintained itself, words and melody, in the Lutheran hymnals ever since. Bach made the chorales which Luther was largely instrumental in introducing into the Protestant church the foundation not only of his organ pieces, but also of his cantatas composed for festive purposes. Karg-Elert is following him in this, and having published some of his music in London as well as Munich,

What the Metropolitan Offers to Opera Goers

"Martha" will be General Manager Gatti-Casazza's second revival this season at the Metropolitan Opera House, Saturday afternoon being the date of its production. Plotow's opera will be sung by a cast such as only the Metropolitan opera company could provide—Miss Hempel will be Lady Harriet; Mmes. Ober, Nancy; Mr. Caruso, Lionel; Mr. De Luca, Plunkett; Mr. Malatesta, Sir Tristan; Mr. Tegan, the Sheriff, and Mr. Reschiglian, the Servant. Mr. Bavagnoli will conduct. The new scenery has been painted for "Martha" by James Fox, of the Metropolitan scenic department. Other operas of the week will be:

"La Bohème" to-morrow evening, with Mmes. Alda and Cafajati, and Messrs. Caruso, De Luca, De Segur, and Reschiglian. Mr. Bavagnoli will conduct.

"Die Zauberflöte," Wednesday evening, with Mmes. Kurt, Hempel, Mason, Curtis, Heinrich, Robeson, Sparkes, Cox and Mattfeld and Messrs. Sembach, Goritz, Braun, Reiss, Schlegel, Bloch, Althouse, Ruyssdael and Bayer. Mr. Bodansky will conduct.

"Aida," on Thursday evening, with Mmes. Rappold, Matzenauer and Sparkes and Messrs. Martinelli, Amato, Scott, Rossi and Audisio. The corps de ballet will be led by Miss Rosina Galli. Mr. Bavagnoli will conduct.

"Boris Godunoff," on Friday evening, with Mmes. Ober, Delaunoy, Duchen, Sparkes and Mattfeld and Messrs. Didor, Rothier, Althouse, Bloch, Segur, and Reschiglian. Mr. Polacco will conduct.

"Madama Butterfly," will be sung on Saturday evening for the benefit of the Italian Hospital by Mmes. Villani, Pezzini and Egner and Messrs. Martinelli.

Enrico Bossi, composer of "Joan of Arc," to be sung by the Oratorio Society December 8.



Circle, left, Louis Koermmelch, conductor New York Oratorio Society; upper right, Leo Ornstein, piano recital, Cort Theatre, December 5; lower left hand, Senbach as Tarnino in "The Magic Flute," Metropolitan Opera House; right, Henry Scott in "Aida," Metropolitan Opera House.

Scott, Bada, Audisio and Begue. Mr. lagrima," from L'Elisir d'Amore," and Polacco will conduct. Mme. Mabel Garrison and Miss Sophie Braslin and Messrs. Giacomo Damasco and Pasquale Amato will take part in tonight's "opera concert." Richard Hageman will direct the orchestra. Mme. Garrison's solo number will be the "Mignon" polonaise; Miss Braslin's, "O mio Fernando," from "La Favorita"; Mr. Damasco's, "Una furtiva lagrima," from L'Elisir d'Amore," and Mr. Amato will sing "Largo al Factotum," from "Il Barbiere di Siviglia." The quartet of "Rigoletto," consisting of Mmes. Garrison, Braslin, Amato and Pasquale Amato, will sing "Rigoletto."

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Aeolian Hall, 3 p. m., concert by the Symphony Society; Metropolitan Opera House, 8:30 p. m., popular opera concert; Princess Theatre, 8:30 p. m., recital of sonatas for pianoforte and violin by Gaston and Edouard Dethier; Cort Theatre, 3 p. m., concert of pianoforte music by Leo Ornstein; 8:15 p. m., concert by Victor Herbert's Orchestra; Hippodrome, 8:15 p. m., concert by Sousa's Band and Maggie Teyte; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Music School Settlement for Colored People, 3:30 p. m., recital of English folksongs by the Misses Fuller; Liederkreis Club House, 8 p. m., private concert of the German Liederkreis; Théâtre Française, 8:15 p. m., concert; No. 55 East Third Street, 4 p. m., free concert of the Music School Settlement.

MONDAY—Metropolitan Opera House, 8 p. m., Italian opera, "La Bohème"; Aeolian Hall, 3 p. m., pianoforte recital by George Copeland; 8:15 p. m., recital of sonata music by Mr. and Mrs. David Mannes and Georges Barrère; Academy of Music, Brooklyn, pianoforte recital by Percy Grainger.

TUESDAY—Carnegie Hall, 3 p. m., pianoforte recital by Paderewski; Aeolian Hall, 3 p. m., violin recital by Nicolas Rivera; 8:15 p. m., concert of chamber music by the Kneisel Quartet; Lyceum Theatre, afternoon, concert of French songs by Yvette Guilbert.

WEDNESDAY—Metropolitan Opera House, 8 p. m., German opera, "Die Zauberflöte"; Aeolian Hall, 3 p. m., pianoforte recital by Percy Grainger; Carnegie Hall, 8:15 p. m., concert of the Oratorio Society; Academy of Music, Brooklyn, illustrated lecture by Ernest Hutschesson on "The Great Classical Period of Pianoforte Music"; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Aida"; Aeolian Hall, 3 p. m., pianoforte recital by Ernest Schelling; 8:15 p. m., concert of chamber music by Isabel Hauser and the Salsky Quartet; Carnegie Hall, 8:15 p. m., concert by the Philharmonic Society; Punch and Judy Theatre, 3 p. m., song recital by Tom Dobson; Princess Theatre, 3 p. m., song recital by Heinrich Meyn; Horace Mann Auditorium, Columbia University, 8:15 p. m., lecture by Havrah Hubbard on "The Jewels of the Madonna" and "The Secret of Salsanna"; Academy of Music, Brooklyn, 8:15 p. m., concert of chamber music by the Kneisel Quartet; Opera House, Brooklyn, 8:15 p. m., pianoforte recital by Paderewski.

FRIDAY—Carnegie Hall, 3 p. m., concert of the Philharmonic Society; Metropolitan Opera House, 8 p. m., opera in Italian, "Boris Godunoff"; Aeolian Hall, 3 p. m., song recital by Jenny Dufay; 8:15 p. m., violin recital by Emily Gresser; Lyceum Theatre, 3 p. m., concert by Yvette Guilbert; Academy of Music, Brooklyn, 8:15 p. m., lecture by Havrah Hubbard on "Lohengrin."

SATURDAY—Metropolitan Opera House, 2 p. m., opera in Italian, "Martha"; 8 p. m., Italian opera for the benefit of the Italian Hospital, "Madama Butterfly"; Carnegie Hall, 2:30 p. m., violin recital by Mischa Elman; Aeolian Hall, 3 p. m., pianoforte recital by Ossip Gabrilowitch; 8:15 p. m., song recital by Alice Sovereign; Carnegie Hall, 8:15 p. m., concert of the United Swedish Choral Societies; Hotel Astor, 3 p. m., Society on "The Evolution of the Orchestra"; Academy of Music, Brooklyn, illustrated lecture by Rubin Goldmark for members of the Philharmonic Society; 3 p. m., concert of the Symphony Society of New York.

Detailed List of the Music of a Sennight

Compositions Set for Hearing in the Concert Rooms of the Metropolis.

By H. E. KREHBIEL.

The programmes of this week have any amount of variety in the matter of offerings and some novel features of interest, but they do not measure up to the standard set by those of some of the earlier weeks of the season, which were less generous in their offerings, except in the special features which are discussed in more or less detail elsewhere. The curiosity associated with that singular notion that things that are different from all that has been recognized as art heretofore must therefore be good invites attention to the programme of pianoforte music to be played at the Cort Theatre this afternoon. That, however, real music lovers, untouched by affectations, have learned to accept as a phenomenon which will pass away along with the present neurotic epidemic which has the dancing mania and the devotion to frivolity as its chief manifestations. Serious critics have occasionally characterized this music in terms which are ordinarily avoided by polite writers because of their unesthetic suggestiveness. The opposite course was followed a few months ago by a professor in a British university when he disposed of Mr. Ornstein's lucubrations with a single malodorous word; but perhaps the laughter which greeted the Stravinsky music played by the Flonaley Quartet last Tuesday was quite as efficacious as criticism. At least it gave less offence to gentle-souled readers. The subject does not invite to further comment here; it may not hereafter; and, if not, the reason ought to be obvious. The novelty in the programme of the Philharmonic Society is in a different case. It is an orchestral composition which Sibelius, the representative composer of Finland, contributed in June, two years ago, to the Norfolk (Conn.) festival, and which on that occasion he conducted, together with a number of other works of his composition. It has since been published in score, dedicated to Mr. and Mrs. Stoekel, whose munificence maintains those remarkable festivals from year to year. Then the composition had the Finnish title "Aalottaria," and The Tribune, in its review of the festival, suggested a motto which seemed appropriate, drawn from Æschylus's "Prometheus Bound"—a motto which is recalled by the official German title "Die Oceaniden"—that is, "The Ocean Nymphs" or the "Oceanidae." Æschylus's lines in the second scene of his tragedy led the spirit of the music admirably:

"Ye waves
That o'er the interminable ocean wreath
Your crisped smiles."

"Ah, me! again
I hear the sound of fluttering night. The air
Pant to the soft beats of light-moving wings."

"Ah, me! Ah, me!
Ye virgin sisters, who derive your race
From fruitful Thetis, and th' embrace
Of old Oceanus, your sire, that rolls
Around the wide world his unquiet waves."

The sonata by Bach which is announced, quite without sufficient authority, we think, as a novelty at the recital by Mr. and Mrs. Mannes and Mr. George Barrère on Monday evening has a curious historical interest, since it was written, with other music by the great Bach, as a tribute to Frederick the Great, to whom it was dedicated, and has for part of its basis a theme on which Bach was invited by the royal flautist to extemporize when he made a musical visit to Potsdam.

SUNDAY.
Operatic concert at the Metropolitan Opera House, beginning at 8:30 p. m. The orchestra, under Richard Hageman, will play the overture to Smetana's opera, "The Bartered Bride," Chabrier's "Rhapsody Española," Massenet's "Scènes pittoresques" and Strauss's "Blue Danube" waltzes. Mabel Garrison will sing the Polacca from "Mignon"; Sophie Braslin, "O mio Fernando," from "La Favorita"; Signor Damasco, "Una furtiva lagrima" from "L'Elisir d'Amore," and Signor Amato, "Die polacca" from "Faust" and "Largo al Factotum" from "Il Barbiere di Siviglia." The four will unite in the quartet from "Rigoletto."

WEDNESDAY.
Recital of pianoforte music by Percy Grainger of Aeolian Hall, for the benefit of the Manassas Industrial School, at 3 o'clock. The programme will be the same as that printed in this list under the heading of Monday. Samuel A. Baldwin's free organ recital at the College of the City of New York, at 4 p. m.

Concert of chamber music by Miss Isabel Hauser and the Salsky Quartet in Aeolian Hall, at 8:15 p. m.

THURSDAY.
Concert of the Philharmonic Society in Carnegie Hall, at 8:15 p. m. (the programme will be repeated on the following afternoon at the same place):
Overture, "Die Fledermaus" (Schubert).....Mason
Symphony in D major (No. 2).....Braslin
Symphony in D major (No. 2).....Braslin
Symphony in D major (No. 2).....Braslin
Symphony in D major (No. 2).....Braslin

Recital of sonatas for pianoforte and violin by Gaston M. and Edouard Dethier in the evening, beginning at 8:30 o'clock, in the Princess Theatre.

FRIDAY.
Recital of songs by French composers by Miss Jenny Dufay at Aeolian Hall, at 3 p. m.

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